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Please find enclosed my allemande left for \$5.00 for another 12 tips of your swinging magazine. We all wheel and deal to the new ideas, workshop, regular features, and special features too.

Thanks a bunch of do-sa-dos.

Bill Pappau
Norman, Okla.

We have enjoyed the intro copies of AMERICAN SQUARES sent us. Thank you.

In fact we enjoyed them so much we are enclosing a check for a one

year subscription. Square and round dancing have a lot of "catching up" to do in this area, and we feel your magazine will be a big help to us.

Vi Riewaldt
Columbia, S. C.

Please add my congrats to an obviously long list on the recent issues of AMERICAN SQUARES. I especially enjoyed the Feb. 1965 issue with its teen coverage, the item on social therapy, and with much personal interest, Norma and Wayne Wylie's fine article on the apparent integration of ballroom influence into round dancing.

Personally, I feel that it could be the other way around—round dancing's influence on ballroom dancing . . .

Bill Crawford
Memphis, Tenn.

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A MESSAGE FROM THE PUBLISHER AND EDITOR

Our theme this month is one-night stands and the great potential these introductions to square dancing have in drawing vast numbers of people into the square dance movement. Even though there are hundreds of thousands of dancers across the country taking part in the square dance picture, there are many more times that number who have had no contact at all with modern square dancing.

One-night stands, where civic and social organizations use square dancing to highlight a western theme, are the only exposure these people have to the enjoyment of square dancing.

To make that first impression a good one, several vital points should be kept in mind. First, even before one-night dancers arrive, they most likely have the idea that square dancing still belongs in the barn with jeans and calico.

The one-night stand caller should be careful in choosing his material so it represents modern square dancing accurately. Use several well-known popular songs for singing calls, and teach easier modern basics rather than resorting to outdated figures.

Secondly, if square dancers attend a one-night stand, perhaps to lend a hand to the caller, they must maintain their roles of fun and fellowship. The impression they make on one-nighter dancers, whether it is pushing and shoving or one of friendly help, will be a lasting one. The square dancers present can easily make a one-nighter the first and last acquaintance with square dancing, or the first of many more.

Thirdly, the one-night stand caller should keep his primary objective, fun and sociability, in mind. Dancers at one-nighters are not interested in learning the latest, greatest basics. Teaching should be kept to an absolute minimum. The pleasure of the dancing guests should be foremost in

the caller's program.

Finally, square dancers and callers who participate in one-night stands should keep in mind that a "hard sell" for square dancing is out of place at one-nighters. Except for those one-night stands that are designed specifically to recruit new dancers, the accent should remain on relaxation and fun with no "sell" tactics.

True, many, many new square dancers come out of these one-night stands, but rarely do they gain their first interests because they've been badgered all evening about how spectacular square dancing is and how many beginners' classes are available to them. They leave that one-nighter with a friendly feeling for this new recreation. When the opportunity presents itself they follow that first interest into a class.

With this issue on one-night stands we also say a giant thank you to the hundreds of capable callers who devote much of their time to this particular phase of the activity. For a one-nighter is greater publicity and finer public relations for square dancing than any other form.

An effective, enjoyable one-night stand is also much more difficult to call than a regularly scheduled club dance. Each one-nighter is a unique experience. The caller must adapt quickly to an unfamiliar situation.

For some excellent suggestions on programs for one-nighters and instructions for a variety of musical mixers for one-night stands, read Marshall Flippo's article and our feature in this issue.

AMERICAN SQUARES is eager to promote one-night stands as evenings of fun and friendship that can draw many new dancers into our activity. Keep it easy, keep it fun, and enjoy that next one-nighter.

Arvid Olson



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ONE NIGHTERS!

GOLDEN OPPORTUNITIES TO RECRUIT NEW SQUARE DANCERS

BY MARSHALL FLIPPO
Abilene, Texas

THERE are great numbers of potential square and round dancers, as yet unfamiliar with the fun and fellowship of square dancing, who belong to social and fraternal organizations in every city. These groups often schedule social affairs for their members and quite frequently they decide on a western theme with square dancing as the main attraction.

A square dance caller is contacted, and he is thus given the opportunity to better or downgrade the image of square dancing. From these one-night affairs have emanated many avid square and round dancers.

Unfortunately, there have also been many would-be square dancers who have left a one-night affair saddened and indifferent toward square dancing, vowing never to try it again. The

influential factor determining the final result is, of course, the caller.

For this reason, a great deal of serious thought and preparation should go into planning the program for a dance of this nature.

ATMOSPHERE

The program should be planned with the emphasis on fun. Above all, the atmosphere should be friendly and relaxed. The dancers should be kept in a party mood.

The inclusion of a few after party games, short and snappy, but with maximum participation, is a tremendous aid in keeping the party mood spirited. A simple round dance mixer or two will provide variety and will keep the crowd interested.

PROGRAM

Explained below in detail is a typical one-nighter program that I feel would be successful.

Included in preliminary instructions, from a big circle, should be location of partner and corner, do-sa-do, swing, and allemande left. With music, have the dancers circle left and right and call the foregoing preliminaries to them. Make sure everyone knows exactly what to do. From the big circle, split the group into squares.

Explain location of home positions, couple numbers, heads and sides. Then teach the following basics: right and left grand and promenade. During the explanation of these basics, break the tension with comical expressions and catch-phrases.

Start the first call of the evening with emphasis on these basics, adding movements like all-eight star, right or left, gents or ladies star left around, or heads or sides star right around. Also, use single file promenade. Follow this first call with a simple singing call.

For the second tip you might start with a simple round dance mixer, then teach pass thru and around two, back to partner, swing. Add some of the other basics from your first patter call. Follow this with another simple singing call.

For the third tip teach pass thru and around one. Be sure throughout the program that everyone knows exactly what to do. The third singing call should be slightly more difficult.

For the next tip you can teach a simple partner change, like Texas Star, but be sure not to call a right and left grand if partners are separated. For the singing call this tip, try a partner change dance like Just Because.

Before the next tip is a good time for another mixer, providing the first one met with dancer enthusiasm. It

is best to use your own judgment, since no two of these affairs ever run the same.

If the first round dance mixer failed to affect enthusiasm, try a square dance mixer at this point. After couples are mixed, call another easy patter call in the tip, ending with another easy singing call.

For the final tip of the evening, call what seemed to be enjoyed most during the evening, omitting anything that caused difficulty. The singing call for the final tip should be one with a pleasant tune and easy to do.

SINGING CALLS

The following are some easy figures that have been adapted to different tunes that seem to work fairly well at one-nighters. These are in condensed form.

DIXIELAND

Figure:

*Gents star right
Around to corner
Allemande, do-sa-do
Girls circle once, do-sa-do
Allemande, do-sa-do
Promenade*

Break:

*Join hands, circle left
Reverse back in single file
Allemande, right and left grand
Promenade*

LINGER AWHILE

Figure:

*One and three pass thru
Separate around two
Swing your partner
Right hand star to corner
Allemande, do-sa-do
Swing and promenade*

Break:

*Circle left once around
Allemande, swing partner
Allemande, grand right and left
Promenade*

WONDERFUL FEELING

Figure:

*First and third forward and back
Pass thru, both turn left, around one
Down the center single file
Both turn right around one
Right hand star to corner
Allemande, do-sa-do, promenade*

Break:

*Circle left
Circle right until you're home
Allemande, swing partner
Allemande, right and left grand
Promenade*

TRAIL OF THE LONESOME PINE

Figure:

*Head gents and corner forward and
back
Same four circle left
Make a left hand star around to
home
Do-sa-do, allemande
Swing partner, promenade*

Break:

*Honor corner and partner
Circle left
Allemande, do-sa-do, swing
Allemande, right and left grand
Promenade*

KINGSTON TOWN

Figure:

*Gents star left
Do-sa-do partner
Girls star left
Swing partner, allemande
Do-sa-do, promenade*

Break:

*Circle left to home
Allemande left, do-sa-do
Allemande, grand right and left
Promenade*

All partner changes have been omitted in these dances. However, if you have a group you think can do them easily, work the changes in at your discretion.

MORE IDEAS

When contacted for a one-nighter, it might be advisable to suggest that you bring three couples along with you. Make sure they would not mind sitting out in case you have even squares without them. They could be there in case there were one or two couples left over after squares were formed. This suggestion should always be made, though, to the people hiring you so they can refuse if they do not favor the idea.

Be sure to make it clear that the dancers you will invite will not try to push and pull anyone through a square. Then make it clear to the couples you take that their role will be friendship and to be in the right place at the right time, not trying to tell anyone what to do.

It is important to take to these one-nighters all available information regarding new classes in the area, names and addresses, and telephone numbers of people to contact.

Working with new dancers can be a very rewarding experience, especially when the results are enthusiastic square and round dance club members. ■

COVER CALLER

In 1961 Marshall Flipppo, Abilene, Tex., became the permanent staff caller at Kirkwood Lodge, Osage Beach, Mo., where he calls from April until October. He tours the country the other five months of the year and also records on the Blue Star label.

**BREAK THE ICE,
START A TIP,
OR
WRAP UP THE EVENING
WITH**



During the past several years we have had many, many requests for simple mixers—the kind that can be taught in a minute or two—to use at one-night stands.

The mixers presented here can be used successfully by teachers, callers, and recreation leaders everywhere for any type of group gathered together for fun, fellowship, and recreation.

Mixers help get a group started. They break the ice for an evening of square dance fun. Teen and pre-teen groups enjoy mixing just as much as adults do. You'll find using musical mixers to get acquainted is fun.

Credit has not been given to the sources where these dances may have originated. Many of them are a part of America's heritage. They belong to the people. Although some may be danced differently in various parts of the country, all are designed for easy learning and enjoyment.

Have fun using these enjoyable musical mixers.

MIXERS WITH CALLS

OH! JOHNNY

Record: Blue Star 1690

Position: Couples in circle facing center. Lady on man's right.

Call: Come on you all join hands and you circle the ring

Stop where you are, give your partner a swing

And then you swing that corner gal

Go back home and swing your own

Left hand round the corner gal

And do-sa-do your own

Now all promenade with the sweet corner maid, singing:

"Oh! Johnny, Oh! Johnny, Oh!"

CLIMBING UP THE GOLDEN STAIRS

Record: Old Timer 8200

Position: Couples in circle facing

center. Lady on man's right.
Call: It's a left hand round your corner, right elbow swing your partner—sing:

"Climbing up de golden stairs."

Then left hand round your corner, two hand swing your partner—sing:

"Climbing up de golden stairs."

Now right hand round your corner, left elbow swing your partner—sing:

"Climbing up de golden stairs."

And do-sa-do your corner, and do-sa-do your partner—sing:

"Climbing up de golden stairs."

Swing your corner lady boys

Then promenade the square

Let's sing that crazy song again

"Climbing up de golden stairs."

COMIN' 'ROUND THE MOUNTAIN

Record: Windsor 4115

Position: Couples in circle facing center. Lady on man's right.

Call: Allemande left the corner, pass your partner

You swing that next mountain gal around

Promenade the hall, promenade one and all

You promenade that pretty mountain gal.

JOLLY IS THE MILLER

Record: Old Timer 8089

Position: Couples in circle facing center. Lady on man's right.

Call: All join hands and you circle left

Circle left in a great big ring

The other way back go single file

Now the men keep going and the girls turn back

Yeh, the girls turn back around the inside ring

Walk right by each sweet young thing

Now listen to me, men, you'll sure be

glad
When you hear me call now, "Grab, girls, grab."

Promenade.

COUPLES SEPARATE

Record: Windsor 4624

Position: Couples in circle facing partner with man's back to center.

Call: Couples separate if you please (Take four steps backward)

Clap your hands and slap your knees

Swing the girl at your right*

(Men walk to a new partner at their right)

And promenade for half the night.

*Other calls may be substituted for swing, e.g. bow, do-sa-do, or wave.

APPALACHIAN CIRCLE

Record: Any good rhythmic hoedown

Position: Sets of two couples facing each other in circle formation. One couple faces CCW, the other faces CW. Lady on man's right.

Call: Circle left once around, circle right once around

Do-sa-do opposite lady, go back and swing your partner

Walk forward four steps, walk back four steps

Walk forward eight steps and on to the next.

(Each call is executed by the group of four to eight counts of music. Any square dance call may be used for the first part of the dance. Then walk forward four steps and walk back four steps. Walk forward eight steps passing right shoulders with opposite person and progressing on to a new couple.)

HOT TIME IN THE OLD TOWN TONIGHT

Record: Windsor 4115

Position: Couples in circle facing center. Lady on man's right.

Call: It's an allemande left with the lady on the left

Allemande right with the lady on the right

(Pass by partner and allemande right with the next lady)

Allemande left with the lady on the

left

(Pass by partner and allemande left with original corner lady)

Swing your pretty partner round and round

Let's all join hands and circle to the left

Break that ring—swing your corner once around

Promenade home with the girl you just swung

"There'll be a hot time in the old town tonight."

TWO-STEP MIXERS

BOSTON TWO-STEP

Record: MacGregor 3095

Position: Couples in circle facing CCW with men on left. Inside hands joined.

Footwork: Opposite. Directions for the man.

Dance: Two-step left, two-step right, walk 2, 3, 4.

Two-step left, two-step right, walk 2, 3, 4.

(Two two-steps and four walking steps forward. Repeat.)

Forward, balance forward and back.

(Holding hands with partner, man takes hold of lady's hand in front of him to form a circle with men facing out and ladies facing in. Two-step left forward and two-step right back to place.)

Turn half way around, balance forward and back.

(Drop hands with lady in front and turn half way around partner so men are facing in and ladies are facing out. Two-step left forward and two-step right back to place.)

Turn three-quarters around to a new partner.

(Drop hands with partner and turn three-quarters around to the left standing beside new partner. New partner is lady directly behind man when dance started.)

BUFFALO GLIDE

Record: Windsor 4615

Position: Couples in closed position in circle with man's back to center.

Footwork: Opposite. Directions for the man.

Dance: Side-close, side stomp, side close, side stomp.

(Step left and close right. Step left and stomp right foot beside left. Repeat to right.)

Side, stomp, side, stomp.

(Step left and stomp right. Step right and stomp left.)

Walk 2, 3, 4; back 2, 3, 4; forward 2, 3, 4.

(In banjo position walk forward four steps. Change to sidecar position by making one half-turn in place and walk four steps backward. Change to banjo position and walk forward four steps.)

Two-step, two-step, walk 2, 3, 4.

(In closed position do two two-steps. Break and man walks forward four steps to a new partner.)

LILI MARLENE

Record: MacGregor 3105

Position: Couples in circle facing CCW with men on left. Inside hands joined.

Footwork: Opposite. Directions for the man.

Dance: Walk 2, 3, 4, slide 2, 3, 4.

(Starting with left foot walk four steps forward. Turn and face partner, hold both hands and slide four steps to left.)

Walk 2, 3, 4, slide 2, 3, 4.

(Repeat above moving RLOD.)

Step-swing, step-swing, step-swing, step-swing.

(Step left and swing right across in front. Step right and swing left across in front. Repeat.)

Forward 2, 3, swing; back 2, 3, swing.

(Walk forward three steps and swing right foot. Walk backward three steps and swing left foot.)

Cross 2, 3, point; back 2, 3, point.

(Drop hands and change places with partner in three steps and point right foot. Cross back in three steps and point.)

Two-step, two-step, walk 2, 3, 4.

(In closed position do two two-steps.

Break and man walks forward to new partner.)

PATTY-CAKE POLKA

Record: Windsor 4624

Position: Couples in circle facing partner with man's back to center. Both hands joined.

Footwork: Opposite. Directions for the man.

Dance: Heel, toe, heel, toe, slide, slide, slide, slide.

(Touch left heel out to the side and touch toe back to place. Repeat. Slide four steps to left.)

Heel, toe, heel, toe, slide, slide, slide, slide.

(Repeat above, but tap right foot and move to right.)

Clap: right 2, 3; left 2, 3; both 2, 3; thighs 2, 3.

(Clap right hands together with partner three times. Clap left three times. Clap both hands three times. Clap own thighs three times.)

One turn around and man moves on.

(Hook right elbows with partner and turn one time around. Man moves one to left to face a new partner.) ●

The mixers printed in this article have been used for over 25 years by Ray Olson of Moline, Ill. These dances and many more are included in the book, *Musical Mixer Fun*, by Ray and Arvid Olson. Copies are available at \$1.00 each through the AMERICAN SQUARES Book Service.

ROUND AND ROUND WE GO!.

By Marie and Carl Peterson

WHAT did the square dance say to the round dance? Answer: You're the cream in my coffee. A bit of corn to be sure, but nevertheless very true.

Our introduction to round dancing came at square dances, and we have always felt that they complement each other. At that time, callers were writing rounds, teaching basic round dance classes, and introducing rounds at their square dances. Since callers have a keen sense of rhythm and knowledge of dancing, what could have been more ideal?

However, our callers no longer have time for this phase of the activity because they are bogged down with new figures and more calling engagements. They have called upon round dance instructors for help in handling the round dance programs at square dances. This close association with callers has been one of the most en-

joyable phases of our teaching experience.

We have been given an insight into round dancing that is invaluable. Callers themselves love to round dance, and they are *good* dancers. There are many excellent callers who still find time to teach rounds at their dances, and this is marvelous.

On the other hand, many callers have not accepted round dance instructors and feel they have no part in the square dance picture. Perhaps the callers fear we will become too dominant in our enthusiasm and tend to take over, so to speak. For this reason primarily, we round dance teachers must not abuse the privileges given us at square dances. We must remember that the caller at a square dance is the coffee and we are the cream that adds just that little flavor to make the activity a little more delectable.



LaGrange Park, Illinois

The square dance and intermediate rounds should be programmed at square dances. The rounds selected for the month should be programmed at all times in respect to the callers and leaders who take time from their busy schedules to select these routines. Sometimes their selections are not always in keeping with the tastes of the dancers, but often there is a lack of good material to choose from. The advanced rounds should be confined to the many pleasurable round dance clubs whose members relish the challenge of a more difficult routine.

In our area we enjoy the programming of two rounds between tips. The caller has a chance to catch his breath, the round dancers do their favorite square dance and intermediate rounds, and those who do not round dance take a coffee break or chat with fellow dancers.

Many articles have been written

about too many rounds or not enough rounds, and the subject is quite controversial. We feel there are not enough *good* rounds, and by that we mean rounds that will be enjoyed for a long time—what round dance instructors call classics.

When one of these delightful routines comes along, it is programmed for many months. The dancers like this because it gives them a chance to learn the dance thoroughly and enjoy it without having it cued from the mike.

Round dancing, as square dancing's partner, means the fulfillment of a need for recreation, fun, and friendliness. Not only do we enjoy the fun of dancing, but it is shared with friendly people. So everyone can enjoy the activity, we feel that round dancing should be broken down into three categories: 1) rounds for the square dancer; 2) intermediate rounds

for those who like a little higher level; 3) rounds for the advanced dancer, sometimes called challenge rounds.

Not too long ago a round dancer asked us if we were going to "call" the rounds at a particular jamboree. It rather tickled us because "calling" to us is strictly the caller's end of the program. He really meant to ask if we were going to cue the rounds. Cueing rounds is necessary at classes, but it spoils the round dance program because it drowns out the music that is an integral part of the dance routine.

We would rather see a few less rounds, but routines that would last longer. We'd prefer those routines to be danced with grace and ease, rather than require constant deep concentration. We'd rather see smiles than furrowed brows.

The influx of ballroom, Latin, swing, and jitterbug into the round dance picture has been good. A *bit* of all these steps is fun, but too much of this type of rhythm will spoil the "pudding." We'd also like to see some folk dancing brought back into the overall picture. Recently, at a square dance, we enjoyed a variation of the Virginia reel, and there was more laughter and fun echoing from the rafters than we had heard at a dance in a long time. It gave us something to think about—are we going too fast and missing the fun of dancing?

We'd like to hand out a few orchids to the people responsible for the Standardization of Round Dance Terminology. SORDT has been a tremendous help in working out routines, and these folks have made a great contribution to the round dance activity.

Double orchids to the choreographers who put their routines on round dance record labels. When this medium is used, the round dance teacher knows that the routine has been thoroughly screened by competent round

dance personnel who have the skill to judge a good routine.

So many choreographers by-pass this facility and write their rounds to pop, ballroom, and dance studio records. In too many cases these records are out of print before the routine is even made public. We have been told that it takes too long to go through the procedure of putting rounds on round dance labels, but our theory is, "Anything worth having is worth waiting for."

So many delightful routines have not become popular because they were written to out-of-print records, or because records were so hard to get that folks took the attitude of "Forget it!". We are fortunate in having round dance record companies to work with, and we should support them wholeheartedly. In doing so, we can eliminate the problem of having more than one routine written to a particular tune.

In writing rounds, we are sure the choreographers have the interests of the dancer at heart. Otherwise, they would not even take the time to write dances.

Cooperation and consideration for one another is the keynote for happiness in all that we do. Let's use it to the fullest degree in our dancing activity, whether it be squares or rounds. ■

ABOUT THE AUTHORS

Marie and Carl Peterson, La-Grange Park, Ill., have been Chicago area round dance leaders for eight years. They conduct a round dance club, yearly basics classes, and handle the round dance program at five Chicago clubs. The Petersons are active in Chicago and Illinois dance associations and have served as Publicity Chairmen for the Chicagoland Round Dance Leaders Society.

MIDWESTERN DANCERS FIND A HALL THAT'S A "HOME"



RICH SHAVER, wearing a grey western hat, sat behind a massive desk in his office at Shaver Chevy in Gary, Ind., the state's largest Chevrolet dealer. He talked about his hobby, antique cars, about the square dance travels he and his wife Marva have enjoyed, but most of all, about the Shaver's magnificent Promenade Hall, one of the few halls in the country designed and built exclusively for square dancing.

Promenade Hall, in neighboring Ross Township, Ind., has become a midwestern center of square dancing since its doors opened in 1964. The hall's seven clubs, weekly classes, and special ticket dances keep it swaying on its foundation at least 27 nights every month.

The wood floor mounted on rubber, built-in sound system, special lighting, kitchen facilities, modern decor, and 25 tons of air conditioning make Promenade Hall somewhat of a dream hall for the square dancers who often travel several hundred miles to attend dances there. Laughed the caretaker, Clyde Probst, "I don't know where all those square dancers come from.



Indiana's Promenade Hall, located just outside Gary, Ind., designed and built by Marva and Rich Shaver exclusively for square dancing. The hall hosts clubs and open dances at least 27 nights every month.

There's busloads of 'em here all the time!"

Rich and Marva learned to barn dance in 1952 in Gary, and when they moved to LaPorte, Ind. the next year they met Mary and Ivan Leckrone, now of Washington State, who "taught us everything we know about western or modern square dancing." After they moved back to Gary in 1957, Rich began calling and the Shavers formed their own club, the Circle 8's. Jim Ireland, a former club caller in Valparaiso, Ind., helped Rich with the intricacies of calling.

About the first years of the Circle 8's, Rich says, "We started out dancing and teaching here in the service department right next to the grease racks. The club moved to a local YMCA in 1960, but we knew eventually we'd have to find someplace larger. Lack of halls with enough space, suitable atmosphere or reasonable rental fees, and lack of cooperation of public officials controlling schools or recreational facilities convinced us of the need for a square dance hall."

In 1963, after 2 years of searching for a good accessible location, Rich and Marva bought the property where Promenade Hall now stands, on Ind. 55 just a block north of the junction of U.S. 30 For the next 6 months mem-

bers of Circle 8's and other local square dancers spent a great deal of time and effort convincing the Zoning Board and local residents of the difference between a "dance hall" and a square dance recreational center.

Before the Shavers were ready to build a lot of plans were needed.

"We started talking to people in the square dance picture, and Max Forsyth was a tremendous help. We wanted to be sure we have everything that square dancers would want." Also of tremendous help were the club dancers who generously donated hours of their particular talents to the finishing of the hall.

Rich designed the hall himself, but attributes a great deal of its success to the way it is operated.

"A hall is just so much brick, wood, paint and materials. The success of a hall depends on its atmosphere which is created in turn by each dancer, each caller, and each club that participates in its calendar. The amount of fun, friendliness and good dancing in Promenade Hall will be the final yardstick of success."

The Shavers book special dances into Promenade Hall each month, and the clubs are given a free hand in their own operations.

"Our goal is a hall calendar that of-

fers something for everyone in the total square dance picture."

One of the chief policies at Promenade Hall concerns the new dancer in classes.

"We are attempting to set up a bi-partisan teaching schedule to include the caller of each club in the hall. Each new class would rotate to the next caller. Each caller would teach not only the basic square dance movements, but stress the basic square dance code of good ethics. Each couple upon graduation would be urged to visit all the clubs in the area before joining the one of their choice. We are also experimenting with some better methods of integrating the new graduates into the clubs."

When the busy Shavers are not square dancing, they try to keep up with their family of two children, a collie, seven puppies, two Siamese cats, five hamsters, and two guppies

("Both male, thank goodness!").

Rich likes to retreat to his antique cars, a collection valued at more than \$20,000, that includes a 1937 Cord, a 1925 Chevrolet LaFrance fire engine, and three early Chevy roadsters. Every car is in perfect running condition, and it's no wonder, for Rich has taken them apart and put them together again many times. His hand-made Corvair, that flaunts white fur carpeting and a .22 Colt derringer for a gear-shift handle, won him a first place at the 1963 International Rod and Custom Show in Chicago.

Rich and Marva, who built Promenade Hall because they believe, "Square dancing is a wonderful recreation in which we meet the nicest people," are excellent examples of the fascinating, enthusiastic square dancers who put their zest for living into helping the square dance movement progress. ●



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AMERICAN SQUARES WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Figures and Breaks, and New Ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago, Illinois 60646.

CHOREOGRAPHY

Today's square dance choreography would not be possible if it were not for the efforts put forth by hundreds of thousands of square dancing's unsung heroes. I refer to those who teach square dancing at the grass roots level—to the new beginner. I doubt very much if all the new dancers are aware as to how *much* they might have to learn after that first lesson. Thanks to their leader, the way is opened up to them in easy stages of learning, repetition, and fun.

We are currently gathering information from hundreds of national callers and teachers regarding each area's beginners' classes and lists of movements taught to dancers. Consensus of opinion seems to be for 20 lessons, each two and a half hours long, running weekly.

An additional five nights are used as review dances with or without invited guests. These nights are best described as "practice what we learn" dances. New dancers are exposed to other dancers in the area, and they enjoy an evening's dancing without having to learn something new.

In many reports are mentioned *continuing* lessons, workshops, and club dances where new ideas are introduced. There is also a general review of any questionable square dance movements, styling or traffic pattern problems, and any other points that dancers ask their caller to clarify.

A suggested teaching list will be passed on to AMERICAN SQUARES readers at a later date. This list will vary as to dancing area, age of the group, capability of the new dancers to learn and retain knowledge, and probably most of all, on the ability of the caller/teacher himself.

The reaction to Ed Hollow's swap around idea (March 1965 AMERICAN SQUARES) has been quite varied. Ed's original idea was executed from a normal couple facing position. The right half of the couple (lady in this case) crosses over to take the place of the opposite person (man in this case) while the left half of the couple (man in this case) makes a right about face and slide-steps to the left to take the spot vacated by the dancer crossing over.

The net results have the original facing couples standing back to back with their original opposites as partners.

If the facing couples are half-sashayed, the *man* crosses over and the *lady* turns around and slide-steps to the left to make room for the man crossing over. The rule does *not* mean that the lady *only* crosses over and the man turns around and moves to the left. If this were the case, two men facing two ladies could not do a swap around. The author uses the right person cross over rule all the way through his examples.

Swap around figures are being accepted from normal facing couple

positions, but dancer reaction is poor from any other set-up. This may improve as the figure is used more, but only time will tell. The AMERICAN SQUARES Workshop dancers are responding better, but the figure still feels a little jerky, somewhat like shuffle the deck.

If swap around is to survive in square dance choreography we must be able to use it from as many angles as possible to keep it from being limited to a gimmick type movement. Callers who use swap around with only the ladies crossing over, and only the men turning back when the couples are half-sashayed, are inadvertently rushing the final extermination of the idea.

CALLERS' QUESTIONS

JIM EARL, Lima, Ohio: "Concerning the command curl thru in the following figure:

Heads left square thru, left swing thru

Ends trade places, centers turn alone

Wheel across, curl thru, men fold Right and left thru . . .

At the point of curl thru . . . was told we should end up in single file."

Yes, after curl thru from the above set-up, you would have a single file formation if each dancer has done their part of the movement correctly.

In order to have the men fold, some sort of line formation would have to be made (ocean wave or others). The command to curl the line would establish a new line from which a fold movement could follow.

JIM WEST, South Hempstead, N.Y.: "Several callers use the beer mug chain command from a half sashayed position and expect the men to do the teacup chain pattern instead of the ladies, i.e., start with a right hand three-quarters round and so on pro-

gressing to the right around the square. Is this a beer mug or teacup chain? We're confused and so are our dancers."

Jim, I can understand your confusion as witnessed by some dozen other letters I have received recently regarding the proper traffic pattern for the beer mug chain movement. I do not consider myself an authority in square dance choreography, only an observer. As such, I can only repeat what I am able to research personally.

As far as I can tell, the original beer mug idea was published in Sept., 1956 and was authored by Harry Schoenenman of Virginia. Harry inserted this note after his original figure, Beer Mug Swing:

"The head gents are starting in the beer mug with the left hand in center, next time with the right hand in for a turn and a quarter, next with the right hand, and then last with the left hand in. When side gents are put to the head ladies, they go to the lady nearest them or to the left. . ."

This same figure and traffic pattern were taught to Ohio dancers that same year at a square dance institute. The figure was brought back to your editor's newly formed workshop where it was used with teacup chain in a double square.

In final analysis, teacup chain indicates a traffic pattern starting with a right hand in a three-quarter turn and progressing around the square one-quarter to the right each time. Whether the teacup chain is done by ladies, men, or combination of both (arky) should make no difference in this traffic pattern.

Conversely, beer mug chain (or teacup in reverse) indicates a traffic pattern starting with the left hand in a three-quarter turn and progressing to the left one-quarter each time. Again, whether the beer mug is done by ladies, men, or combination of both (arky) should not matter.

Actually, the whole mess is only variations of the teacup idea. For the callers' sake, it is easier to use one traffic pattern by one name to keep it straight in the dancers' minds so it will not be confused with the reverse procedure (beer mug). The author's original purpose was to have the opposite sex use the opposite hand in an opposite traffic pattern.

In today's choreography exploration, we go so far as to have the head *ladies* do a teacup chain while the side *men* go to the left to do their part of a beer mug chain. For those interested in this type of dancing, see the Grenn Workshop record #13006 which was released several years ago.

FIGURES AND BREAKS

I'M WITH YOU

by Fred Christopher, St. Petersburg, Fla.

Two and four swing and sway
One and three half sashay
Heads pass thru while you're that way
Both turn right, go single file
Gent around two, lady around one
Four in line, let's have a little fun
Forward eight and back on the run
Pass thru, U turn back

Opposite girl you box the gnat
Ends box the gnat and face the middle

Right and left thru in the usual way
Finish it off with a half sashay
Pass thru, both turn right
Gent around two, lady around one
Four in line, let's have a little fun
Forward eight and come right back
Opposite girl you box the gnat
Ends box it back and face the middle
Left square thru to the tune of the fiddle

A full square thru, then do a half more
Count six hands in the middle of the land

There's the corner, left allemande . . .

DIXIE DAISY #1

by Chuck Raley, Lakewood, Calif.

Head ladies chain across
Heads lead right, circle four to a line
Forward eight, back you reel
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three-quarters round
Forward eight, back you reel
Pass thru, wheel and deal
Dixie daisy, go across and back
Centers in, cast off three-quarters round
Pass thru, U turn back
If the girl's on the right, roll away
If the girl's on the left, left allemande . . .

DIXIE DAISY #2

by Chuck Raley, Lakewood, Calif.

Heads lead right, circle to a line
Forward eight, back you reel
Pass thru, wheel and deal
Dixie daisy, go across and back
Centers in, cast off three-quarters round
Pass thru, wheel and deal
Dixie daisy, go across and back
Centers in, cast off three-quarters round
Pass thru, wheel and deal to a left allemande . . .

DIXIE DAISY #3

by Chuck Raley, Lakewood, Calif.

Number one couple face your corner, box the gnat
Heads cross trail, around one, line up four
Pass thru, wheel and deal
Dixie daisy, go across and back
Centers in, cast off three-quarters round
Pass thru, wheel and deal
Dixie daisy, go across and back
Centers in, cast off three-quarters round
Pass thru, ends fold
Star thru, got lines at the heads
Wheel and deal, face those two
Left allemande . . .

SWAP AROUND FIGURES

by Jim Gammalo, Olmsted Falls, Ohio

Head couples right and left thru
Same ladies chain, then cross trail
thru

Separate, go around one, come back to
the center

Swap around, arky allemande

Partners right, arky grand

Meet partners, swing

Promenade . . .

Head ladies chain across

Same couples star thru

Swap around, left allemande . . .

Heads lead right, circle four to a line

Pass thru, wheel and deal

Center four swap around

Left allemande . . .

Four ladies chain three-quarters round

New side ladies chain across

Head couples swing the boss

Heads star thru, now swap around

Star thru, left allemande . . .

Promenade your right hand lady

One and three wheel around

Pass thru, wheel and deal

Center four swap around

Star thru, left allemande . . .

Heads pass thru, around one to a line
of four

Centers only swap around

Cast off three-quarters, centers again
swap around

Cast off three-quarters, star thru

Substitute, square thru three-quarters

Left allemande . . .

Four ladies chain across, heads square
thru

Do a centers in, cast off three-quarters
round

Centers swap around, cast off three-
quarters round

Star thru, double pass thru

First couple left, next one right

Cross trail the two in sight

Left allemande . . .

Head ladies chain across

Same two couples square thru all the
way round

Centers in, cast off three-quarters
round

Centers swap around, cast off three-
quarters round

Star thru, substitute, square thru
three-quarters

Left allemande . . .

Head ladies chain across

Same two couples square thru all the
way round

Centers in, cast off three-quarters
round

Centers swap around, cast off three-
quarters round

Pass thru, turn to the left go single
file

Men turn around, dixie grand

Right, left, right, pull by

Left allemande . . .

Heads square thru four hands round

Swing thru two by two

Now slip and run to wheel and deal

Swap around, California twirl

Dive thru, square thru three-quarters

Left allemande . . .

Heads square thru four hands round

With the outside two swap around

Then clover and square thru four
hands

Square thru the outside two four
hands

Facing out, wheel and deal

Center four square thru three-quarters

Left allemande . . .

PEEL OFF

by Gordon Blaum, Miami, Fla.

One and three lead right and circle
to a line

Forward eight and back, wheel
around, wheel and deal

Double pass thru, peel off

Wheel and deal, peel off

Wheel around, wheel and deal, dou-
ble pass thru

Peel off, box the gnat across, change hands
Left square thru four hands to the corner
Left allemande . . .

ANOTHER PEEL OFF

by Gordon Blaum, Miami, Fla.

Heads lead right, circle to a line
Pass thru, wheel and deal, double pass thru
Peel off, wheel and deal
Lead pair left, next one right
Star thru, peel off, wheel and deal
All turn back, dixie style to an ocean wave
Right, left, right, balance
Men run, line face the middle
Dixie chain, lady go left, gent go right
Left allemande . . .

QUICKIES

by Bill Colby, Tonawanda, N.Y.

One and three square thru four hands round
With the outside two square thru four hands round
You're facing out so bend the line
Forward eight and back
Roll away, half sashay, pass thru
Bend the line, half square thru
U turn back to a left allemande . . .

Heads swing star thru, circle four
Head gents break to lines of four
Pass thru, wheel and deal, double pass thru
Centers in, wheel and deal, double pass thru
Centers out, wheel and deal, center four half square thru
U turn back to an eight-hand ring
All four ladies chain across
Star them back to a left allemande . . .
Heads lead right, circle to a line
Forward eight and back, roll away, half sashay
Pass thru, arch in the middle, ends turn in
Substitute, star thru
Face the corner, all eight chain

At the sides, face, grand square
One, two, three, turn,
One, two, left allemande . . .

SWING THRU FIGURES

by Lee Helsel, Sacramento, Calif.

Heads swing thru, centers run, face the middle
Dixie chain, both go left around one
Star left, back by the right
Left allemande . . .

Heads right and left thru
Same ladies chain across
Heads square thru four hands round
Do-sa-do to an ocean wave
All eight circulate, swing thru
Right and left grand . . .

HUSKIE

by Larry Brockett, Los Alamitos, Calif.

Heads right and left thru and a quarter more
Girls hook on the side of the floor
Turn it just half, wheel and deal to face those two
Dive thru, star thru
Right and left thru and a quarter more
Girls hook and turn it half
Wheel and deal to face those two
Dive thru, star thru, pass thru around one
Four in line go up and back
Men diagonally pass thru
Hook left with the girls, turn just half way
Wheel and deal, men a half sashay
Left allemande . . .

HALF SQUARE DIXIE GRAND

by Larry Brockett, Los Alamitos, Calif.

Four ladies chain across you go
Heads right and left thru, sides half square thru
Cross trail thru the outside two
Go around one to lines of four
All pass thru, turn to the right go single file
Girls turn around, dixie grand
Right, left, right, left allemande . . .



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ARKY RIGHT AND LEFT

by Larry Brockett, Los Alamitos, Calif.
Number one couple go across the floor
and split that pair
California twirl, stand behind old
number three
Forward four and back you glide
Come into the middle and face the
sides
Square thru three-quarters round
Center four right and left thru
Outside four California twirl
Center four star thru, number three
California twirl
Cross trail thru to a left allemande . . .

DIVE THRU CLOVERLEAF

by Larry Brockett, Los Alamitos, Calif.
Head ladies chain to the right, heads
star thru
Pair off, cloverleaf, double pass thru
All promenade left, sides wheel
around
Star thru, dive thru, pair off
Cloverleaf, center four California
twirl, left allemande . . .

DIVIDE AGAIN

by Larry Brockett, Los Alamitos, Calif.
Heads to the right and circle to a line
Divide the line, walk past two
Line up four with the next old two
Forward eight and back, left square
thru, half way
Left allemande . . .

DIXIE TWIRL AND WHEEL ACROSS

by Larry Brockett, Los Alamitos, Calif.
Heads lead right and circle to a line
Arch in the middle, dixie twirl
All four couples California twirl
Pass thru, wheel across
Star thru, eight chain one
Left allemande . . .

RETREAT ACROSS

by Larry Brockett, Los Alamitos, Calif.
Promenade, don't slow down
Heads wheel around, circle up four
Head gents break to lines of four
Pass thru, retreat the line
Wheel across, star thru, pass thru
Left allemande . . .

KELLOGG

by Larry Brockett, Los Alamitos, Calif.
Four ladies chain, sides right and left
thru

Head ladies chain three-quarters, side
gents turn 'em

Roll away, half sashay, head gents
pass thru

Both turn right, stand behind the man
All four men dixie chain

First one left, next one right

Around one to lines of four

Forward eight and back, pass thru,
stop

Now face the girl nearest you, do-sa-
do to an ocean wave

Swing by the right all the way round
Left allemande . . .

DOUBLE PASS DIXIE GRAND

by Larry Brockett, Los Alamitos, Calif.
Sides right and left thru, heads half
sashay

Sides face partner, back away to lines
of four

Pass thru, lines divide

California twirl, double pass thru

California twirl, dixie grand

Right, left, right, left allemande . . .

A QUICKIE

by Larry Brockett, Los Alamitos, Calif.
Heads lead right and circle to a line

Girls chain star thru

Gents hook left and turn half way

Wheel and deal, two ladies chain

Dive thru, star thru, lead to the right

Left allemande . . .

BARBRO

by Larry Brockett, Los Alamitos, Calif.
Four ladies chain, heads cross trail
thru

Go around one to lines of four

Pass thru, wheel and deal and a
quarter more

Cast off three-quarters round, center
four pass thru

Make a U turn back, spin the wheel

Right where you're at, two ladies
chain



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Substitute, two ladies chain
All backtrack, centers out, ends cross
fold
Left allemande . . .

ROLL BACK — SQUARE THRU by Willard Orlich, Cuyahoga Falls, Ohio

One and three half sashay
Circle up eight while you're that way
All four ladies forward and back
Pass thru, turn left behind the men
Forward eight and then fall back
Double pass thru, U turn back
Ladies roll back, gents square thru
Four hands round is what you do
Separate, behind the ladies stand
Forward eight and then fall back
Double pass thru, U turn back
Men roll back, ladies square thru
Four hands round is what you do
Separate, behind the men you go
Forward eight and then fall back
Double pass thru, U turn back
Ladies roll back, men square thru
All the way round in the middle of
the floor
Full square thru and a quarter more
There's the corner, left allemande . . .

DIXIE DAISY REVIEW Figure Originated by Bill Shymkus, Chicago, Ill.

Designated persons cross set by
touching right hands, turn opposite
with left forearm to face back toward
the center of the set, leaving inactive
persons facing out. Active people once
more cross the set touching right
hands to stand behind inactive per-
sons in single file.

DIXIE DAISY #1 by Willard Orlich, Cuyahoga, Falls, Ohio

First and third right and left thru
Two head ladies dixie daisy
Cross by the right, turn half by the
left
Cross again, follow the man to the
left
Around two and go like crazy
Head men dixie daisy

Cross by the right, turn half by the left
 Cross again, follow the girl to the left
 Around two and gone again, go down the center dixie chain
 Girl go left, gent go right
 Left allemande . . .

DIZZY DAISY

by Willard Orlich, Cuyahoga Falls, Ohio

Two and four half sashay
 Forward and back while you're that way
 Out to the right and circle four
 Ladies break to lines of four
 Pass thru, lines divide
 Girls dixie daisy
 Cross by the right, turn the opposite half
 Cross again, men dixie daisy
 Cross by the right, turn half by the left
 Cross again, girls dixie chain
 On to the next, two ladies chain
 Turn her around, chain back again
 Face those two, right and left thru
 Cross trail back to the corner
 Left allemande . . .

CHAIN REACTION

by Willard Orlich, Cuyahoga Falls, Ohio

Forward eight and back like crazy
 All four ladies dixie daisy
 Cross by the right, turn half by the left
 Cross again, follow the man to the left
 Men reach back with your right hand
 Catch all eight, right hand half, back by the left, go all the way round
 Four men dixie daisy
 Cross by the right, turn half by the left
 Cross again, follow the girl to the left
 Men move up with your partner, promenade
 All four couples wheel full around
 Four couples dixie chain
 Ladies star across, men follow
 She goes left, he goes right
 Left allemande . . .

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HI HAT

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by Holman Hudspeth, Detroit, Mich.

On call to pass the ocean, couples pass thru, face their partners and mesh into a right hand ocean wave formation. Pass the sea is the same except that it has couples meshing into a left hand ocean wave formation. No balance is needed unless called for.

EXAMPLES

by Holman Hudspeth, Detroit, Mich.

Head couples forward and back
Pass the ocean, balance, rear back
Square thru three-quarters, left alle-
mande . . .

Head couples pass the ocean
Pass the sea, pass the ocean and bal-
ance
Pull by to a left allemande . . .

CROSS RUN

by Bill Jordan, Eastlake, Ohio

From regular lines or ocean wave lines with centers or ends active. Centers cross run: Centers move diagonally forward toward the farthest end of the line, stand on the outside next to the end person, and end facing opposite direction from starting position. Ends cross run: Ends move forward diagonally toward the farthest center to stand next to that person on the inside of the line. Again, the active people end up facing the opposite direction from starting position.

EXAMPLES

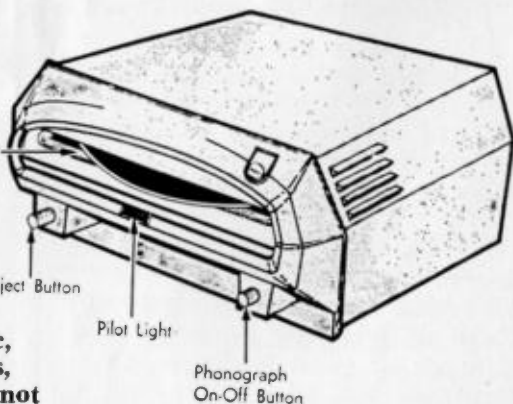
by Bill Jordan, Eastlake, Ohio

Four ladies chain three-quarters round
One and three lead right and circle to a line
Pass thru, all eight cross run
Left allemande . . .

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Pass thru, centers cross run
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Ends cross run, cast off three-quarters round

Line of four forward and back

Pass thru, centers cross run

Cast off three-quarters round (new waves)

Ends cross run, cast off three-quarters round

Cross trail thru to a left allemande . . .

One and three square thru

Centers in, centers cross run

Wheel and deal, girls turn alone

Left allemande . . .

One and three square thru

Do-sa-do to an ocean wave

Girls cross run, left spin the top

Girls cross run, spin the top

Men run, then girls run

Left allemande . . .

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Calls by Joel Pepper

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I LOVE YOU MORE AND MORE EVERY DAY—Windsor 4841

Calls by Bruce Johnson

Everything a real hit has, this hit has here. Tune is catchy, Bruce's calling is superb, timing is great, figures offer challenge (swing thru, men run, wheel and deal), and the lyrics drip with sentiment. Besides, the band knows what it's doing.

ALL BY MYSELF—Blue Star 1757

Calls by Marshall Flippo

Marshall's got a pretty good thing going for himself here with all the changing of fleas and gnats one from another. Although it's not a top-notch, it's just an inch away. Excellent quality recording with a swingin' band.

I'M FOREVER BLOWING BUBBLES—Top 25098

Calls by Dick Jones

We can't deny—this is a bubbly one! It's also lilting, whimsical, intriguing, and fun to do, proving again that Dick "Running Bear" Jones is Hicksville's gift to Squaresville. "Go back two and swing star thru" are the gimmicks. The banjo is Tops!

THIS OLD RIVERBOAT—Grenn 12072

Calls by Johnny Davis

A truly remarkable rendition by Johnny with style and atmosphere. Those minor chord changes, though, could cause a careless caller to churn



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BYE BYE BLUES—Swinging Square 2327

Calls by Bill Saunders

Old timers will recall a succession of Bye Bye Blues attempts, and this is probably better than most. Dancers will like the two-time all-eight circulate. Saunders makes it click, and that's what's needed when a record company sets out to build a better mouse trap.

SAY SOMETHING SWEET—Blue Star 1759

Calls by Marshall Flippo

The magic Flippo touch in the rhythm department and plenty of musical know-how by the Shannonaire put this one head and shoulders past others like it, dance-wise. You'll only fold twice, so fold 'em good!

PASS ME BY—MacGregor 1064

Calls by Bob Van Antwerp

Strut with Bob through simple ma-

neuvors topped by men circulate. We suggest you circulate the record in the best circles and don't pass it by. Good to the last turn!

SUNBONNET SUE—KaloX 1043

Calls by Harper Smith

Some folks might think an even dozen star thrus in a dance might be overdoing Ed Michl's indispensable invention, but the music here makes you want to dance, so all's well.

DARKTOWN STRUTTERS BALL—Hi Hat 317

Calls by Walt Jessup

This might do for a change of pace with its beat-me-daddy music moaning all over, but it has limitations. Jessup has dressed up the dance sensibly with chains, square thrus, and ballyhoo. Good for occasions.

ROUND DANCES

HOT TODDY/STRUTTERS TWO STEP—Hi Hat 814

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Calls by Don Stewart
SHINE—Lore 1078
Calls by Johnny Creel
WHEN THE WHIPPOORWILL SINGS—
Blue Star 1760
Calls by Marshall Flippo
WISHFUL THINKING—MacGregor 1065
Calls by Vera Baerg



J-132

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• **"BIG D"**—Governor John Connally has declared the week of June 20-26 as Texas Square Dance Week to coincide with the 14th National Convention in Dallas June 24-26. In his formal declaration Governor Connally said in part, "The modern square dance is distinctive in form and truly American in type and character."

Last minute preparations for the Dallas Convention have reached a fever pitch as registrations continue to roll in. Teen dancers will be especially pampered this year, and the schedule of panels lists every topic

from Gags, Games, and Gimmicks, Caravaning for Fun, and the Science of Calling, to the Teenage World, Church and Recreation Dancing, and Caller, Dancer, Leader Relations. Something for everyone will be on tap.

If you haven't yet mailed that registration blank, don't wait another day. Information is available from the Convention Committee at P.O. Box 8068, Park Cities Branch, Dallas, Tex. 75205.

• **DEAR MR. PRESIDENT**—From Leo J. Brown, Milwaukee, Wis. comes news of a nation wide effort just under way to see square dancing made the national dance of the United States. Dancers are urged to write to President Johnson, local newspapers, radio and television stations requesting that such a declaration be made. Also, in conjunction with such a request, dancers should urge that the week of Sept. 19-25 be set aside as

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Perhaps, Mr. President, by making square dancing our national dance, it might get thousands of people who do not get enough exercise up onto their feet to get their needed exercise and have fun doing it.

Get those pens going. With thousands of letters we have an excellent opportunity to see the square dance become America's national dance.

• **THAT TODDLIN' TOWN**—Chicago, renowned as the convention center of the world, will host an expected 5,000 dancers at the First Illinois State Square Dance Convention

Memorial Day Weekend. Headquarters will be the famed Conrad Hilton Hotel where four super-sized ballrooms have been set aside for all levels of squares and rounds.

Governor Otto Kerner has designated the week of May 24 as Illinois Square Dance Week, and Convention Chairman Herb Johnson feels this is a big step in securing state-wide publicity for the event.

AMERICAN SQUARES welcomes all dancers attending the Illinois Convention to Chicagoland.

• **NEW DANCERS** — Callers and teachers are urged to send membership lists of their new clubs and graduates to **AMERICAN SQUARES**. We will send sample copies of the magazine to each dancer listed. If you have friends who have been dancing several years who do not yet subscribe to **AMERICAN SQUARES**, send their names along too.



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NATIONAL EVENTS

• **NEBRASKA**—Johnny LeClair will handle the calling chores at the Omaha Area Square Dance Festival, May 1, at Omaha's Ak-Sar-Ben Coliseum.

• **TORONTO**—The Royal York Hotel in Toronto will host the Fourth International Square Dance Convention May 6-8. The all-star staff includes Earle Parke, Earl Johnston, Dave Taylor, Jack May, Joe Lewis, Manning and Nita Smith, Don Wilson, and Audrey Vansickle.

• **NEVADA**—The 18th Annual Silver State Festival, May 7-9, in Reno, Nev., will feature Lee Helsel, Johnny LeClair, Ed Looney, and Carolyn and Frank Hamilton. A fashion show, buffet supper, and after parties will highlight the weekend.

• **NEBRASKA**—The Pershing Auditorium in Lincoln, Nebr. will be the site of the Lincoln Council of Square and Round Dance Clubs annual festival May 8. Bruce Johnson is the featured caller.

• **NEW JERSEY**—"Holiday for Dancers," May 14-16, will be just that when Dick Jones, Bob Page, and Dottie and Jules Billiard staff the weekend at the Royal House in Mt. Freedom, N.J.

• **TENNESSE**—The Greater Memphis Square Dance Association hosts its annual membership dance at Memphis' Hickory Hill Hall May 15. Indiana's Charlotte Watkins will call the squares.

• **MICHIGAN**—The Sixth Annual Tulip Time Festival, May 15, will be held in Holland, Mich. Bob Wright and Margaret and Ev Lane will handle the program in the West Ottawa High School. The "Wooden Shoe Klompen Dancers" will entertain during the program.

• **LOUISIANA**—The presentation of the annual Docey Awards to an outstanding caller and dancing couple will highlight the Sixth Annual Cenla Festival in Alexandria, La. May 15. Emcees will be Mel Holly and Jay Griffin.

• **ILLINOIS**—The Illinois Callers Association's Annual Swing Ding will converge on Allerton State Park in Monticello, Ill. May 15-16. Bern Aubuchon will call the Saturday night jamboree.

• **CALIFORNIA**—The United Square Dancers Association will sponsor the 12th Annual California State Convention in Bakersfield, Calif. May 21-23. The state fairgrounds, site of the Convention, boasts 20,000 square feet of dancing area.

• **ARIZONA**—A "Cowboy Breakfast," style show, and workshops will highlight the 18th Annual Square Dance Festival in Phoenix, Ariz. May 28-29. The Del Webb Townhouse will be the site of all activities, and sponsors for the weekend are members of the Valley of the Sun Organizations, Inc.

• **PENNSYLVANIA** — Gloria Rios, Dave Taylor, Larry Prior, and Nancy and George Gardner will headline the Sixth Gettysburg Square Dance Roundup May 29 at the Gettysburg Student Union Building. Host club is the Cannonaders whose caller, Milt Neidlinger, will emcee.

• **CALIFORNIA**—Dancers are invited to "Swing and sway with us in May" at the Northern California Association's 12th Golden State Roundup May 29-30 in Oakland, Calif. Bob Yerrington, Dick Jones, Vern Smith, and Tommy Stoye will call the squares in the Oakland Auditorium.

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